

HELLO AGAIN

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MAR - APR 1991

A PERSONAL NOTE: An insert in Toni Reinhold's syndicated tv column to contact me for information about old-time radio shows resulted in over 200 letters. Hopefully some of them will stay in the hobby.

CONVENTION 1990: The video tape of the convention is ready. Send \$35 for 2 tapes to Don Ramlow, 509 Velvet Ave., Portage, MI 49002.

CONVENTION 1991: Dates are Oct 24 - 26, 1991. Place is still Holiday Inn-North, Newark, NJ. Details, including major changes, will be forthcoming.

RADIO IS ALIVE AND WELL: Don Hildebrand hosts a Super Seniors show on CKTB, St. Catharines, Ontario on Sundays from 8 am - 3 pm. It is 610 on the AM dial in the Toronto - Buffalo area. Some of the nostalgic show consists of OTR...Some 1000 antique broadcasting pieces, originally belonging to collector, P. R. McIntire, has recently been donated to Brigham Young University. Radio, phonographs and broadcast equipment make up the exhibit.. An original radio drama, "Top Secret: the Battle For The Pentagon Papers," was broadcast live on public radio on March 7. Written by Leroy Aarons and Geoffrey Cowan, the play re-enacts the 1971 clashes over the publication of the top secret Vietnam War documents. It starred Ed Asner, Marsha Mason, James Whitmore, Howard Hessman, Ed Begley Jr. and Robert Foxworth.

PUBLICATIONS RECEIVED: **SPERDVAC Bulletin**, Jan; Review of their convention...Feb; articles on Rudy Vallee; Cliffie Stone...Mar; articles on Harry Ackerman; MacDonald Carey; Religion on the Airwaves...**NARA News**, Vol. 18 # 4; article on Alexander Woollcott...**Tape Squeal**, Jan - Feb; article on reel vs. cassettes and LPs vs. CDs...**Nostalgia Digest**, Feb - Mar, articles on Jack Benny's sponsors; grocery store products of the past; news-casts; Benny Goodman...Apr - Mar; articles on Abbott and Costello; early radios...**Milwaukee Club Newsletter**, Feb; articles on Museum of Broadcast Communications in Chicago; Danny Thomas...Metro Washington Club (Radio Recall), Mar - Apr; article on Red Ryder...**On The Air**, Mar - Apr; articles on Shortwave radio; Dragnet...**Old Time Radio Digest**, Jan - Feb; articles on Duffy's Tavern by Gary Yoggy; Mr. and Mrs. North.

BOOKS AND MAGAZINES: (Just a reminder that these are brief reviews. For more exhaustive reviews, check other newsletters, especially Chris Lembesis's column in the **SPERDVAC Bulletin**)....**Alice Faye - a Bio-Bibliography** by Berry Rivadue, Greenwood Press, Box 5007, Westport, CT 06881; (203) 226-3571 (\$35); Individual chapters on all facets of her life including all the radio shows she was in and the songs she sang in them; extensive bibliography...**Second Feature: The Best of the "B" Films** by John Cocchi, Carol Publishing Group, 600 Madison Ave., New York, NY 10022; (1 800 447 - BOOK) (\$15.95), a thorough study of the "B" Films...Greenwood Press, listed above, has also just issued **Donna Reed - A Bio-Bibliography** by Brenda Scott Royce (\$35). This also contains information on her radio career...**Lawmen in Scarlet** compiled Bernard A. Drew: this is an annotated guide to Royal Canadian Mounted Police in Print and Performance put out by Scarecrow Press, Box 4167, Metuchen, NJ 08840...**Funny Woman, The Life and Times of Fanny Brice**; by Barbara Grossman, Indiana University Press, 10th and Morton St., Bloomington, IN 47405 (\$35). This 304 page, fully indexed book, thoroughly covers the life of Fanny Brice. It is easy to read, entertaining and fully documented.

ORGANIZATIONS AND CONVENTIONS: A recently formed club is **The Manhattan Radio Club**. For information contact Paul Mellos, 331 East 81st St., New York, NY 10028. They recently had a mini-convention at the Roosevelt House in New York. The February 3rd convention was attended by over 100 people who saw panels including one with

Joan Benny and three re-creations including Big Town with Fran Carlon, Bob Dryden, George Ansbro and Dwight Weist; Sherlock Holmes with Lon Clark, Earl George and Margot Stevenson. Barney Beck was on hand to supervise the sound effects. Also present was Judith Bublick. The Gotham Repertory Players presented Duffy's Tavern; David Zwengler presented a slightly off the wall quiz program with lots of prizes. Several dealers were also present. I was honored with their first annual award. Many thanks and many thanks to the club for a very well-run first convention.. **Cincinnati's 5th Annual Convention** is coming up on April 19 - 20 and the Marriott Inn on Chester Rd. in Cincinnati. For information contact Bob Burchett at (513) 961-3100. Special guests include Ezra Stone, Bob Hastings and Barney Beck...**The Radio Collectors of America** in the Boston area is sending cassette tapes of OTR shows to the men and women in the Persian Gulf. They are suggesting other clubs do the same. One address is Any Service Person, Operation Desert Storm, APO New York, NY 09848. For a sailor or marine the zip code is 09866.. If you are interested in Space Patrol, Tom Corbett and Captain Midnight you might want to join **Galaxy Patrol**. For information contact Dale Ames, 22 Colton St., Worcester, MA 01610...The next **SPERDVAC** Convention is November 8 - 9, 1991 at the Holiday Inn Crown Plaza in Los Angeles...The **Stephanie Joyce Kahn Foundation** is celebrating its 15th anniversary with a special luncheon and retrospective on Wednesday, May 22 from 11:30 am - 2:30 pm at the Radisson Plaza Hotel. Cost is \$25 per person. Special guests include Adele Ronson, Arthur Tracy, Fran Carlon, Dwight Weist, and others. Karen and I hope to be there. The Foundation with its Mobile Audio Library Program, distributes at no cost, audio cassette recordings of books, magazines, OTR shows and inspirational material to hospital patients, nursing home residents and homebound individuals. For information call 516-563-9486...**Bob Bowers** is producing an evening of live radio shows on April 5 at Massasoit Community College, Fine Arts Centers, Route 17, Brockton, MA. Guests include Peg Lynch, Bob Dryden and Ezra Stone. For information call Bob at 508-588-9100 Ext. 191 (Day) or 508-295-5877 (Home).

CATALOGS AND NEW SHOWS: Vintage Broadcasts (Andy Blatt) 42

Bowling Green, Staten Island, NY 10314 has new supplements out. Some of the cassettes offered are The Line Up, Life of Riley, Escape, Archie Andrews, Silent Men, Quiz Kids, Life With Luigi, The Chase, Nero Wolfe (CBC)..There are many new Jack Benny out from 1933 - 1937. Some are incomplete. One source is AVPRO, Box 2385, Livonia, MI 48151.

LOGS: From Ray Stanich, 173 Columbia Heights, Brooklyn, NY 11201: **Intrigue** (Complete for a SASE); **Woolworth Hour** (complete) for \$1.00.

YOU AND THE LAW: I got a call from Stacy Keach Sr. (father of the actor), 3969 Longridge Ave, Sherman Oaks, CA 91423 (818) 905-9601. Stacy owns the rights to Tales of the Texas Rangers. He is concerned that they are being sold and traded without his permission and would like to be contacted first

NEW ADDRESSES: **Leonard Maltin**, 10424 Whipple St., Toluca Lake, CA 91602..
Robert Axley, 4940 Bal Harbor Dr., Chattanooga, TN, 37416

NEW FRIENDS AND RETURNEES: **Daniel Lamp**, 610 Indian Rocks Rd, #98, Belleair Bluffs, FL 34640 looking for copies The Bickersons with Don Ameche and Francis Langford...**Olga Link**, Box 26, Gap, PA 17527 looking for tape of the Pickens Sisters...**Mrs. R. Davis**, RD 5 Box 5150, Lake Ariel, PA 18436 looking for tapes of Lum and Abner...**Don Funderburg**, 12202 NE 37th St., Vancouver, WA 98682...**Kline Jones**, Rt 9 Box 131, Greeneville, TN 37743 wants a song by Archie Campbell called "Hockey Here Tonight"...**Andrew Steinberg**, 159 Gazette Ave. #3, Lexington, KY 40508...**Jim Widner**, 555 Richards Rd., Columbus, OH 43214...**Walden Hughes**, 2527 Duke Pl., Costa Mesa, CA

92626 looking for tapes with Kitty Kallen...**Kristin Sherrod**, 42217 Forsythia Dr., Fremont, CA 94539 looking for shows with her grandmother, Grace Sherrod who may have gone under the name, Grace Sherinian. She was in Suspense, Lights Out and others according to Kristin...**Edward Maffei**, 1646 11th Ave., San Francisco, CA 94122 looking for 1951 show "Your Tropical Trip" with Desi Arnaz...**Elizabeth Crow**, 312 Lawson Ave., Elizabethton, TN 37643 wants tapes of Homer and Jethro...**Charles Clark**, Rt 1 Box 15, Plymouth, NH 03264.. **Meg Arteaga**, 116, Isle View Dr. RR2, Granges, B.C., Canada V0S 1E0 looking for scripts of shows for her "Reader's Theater" group...**Norma Gardner**, 1203 5th St., Brandon, Manitoba, Canada R7A 3M5 wants Amos "n" Andy show in which the true meaning of the Lord's Prayer is given...**Florence Cousins**, 100 Wilson St., #2, Manchester, NH 03103 wants to know if the Shirley Temple Storybook Theater is available on videotape...**Maxine Greenfield**, 15740 Via Esmond, San Lorenzo, CA 94580 wants to sell collection of pictures of old-time radio stars, autographed...**Wellington Osterloh**, Coastal Tower, Nine Greenway Plaza, Houston, TX 77046 wants tape of New York show "Make Believe Ballroom."...**Barbara Salvatore**, Box 453, Woodstock, NY 12498 recently formed a Radio - Play group and is looking for scripts (1-800-999-6402)...**Jeff Cable**, Box 1431, Centralia, WA 98531...**Helen Vieths**, 225 State Ave., Faribault, MN 55021 wants tapes of Bobby Vinton...**Paul Kraft**, 3001 64th St. N, St. Petersburg, FL 33710.

Marvin Leslein, 1948 Grace St., Dubuque, IA 52001...**Gus Storm**, 97 E 4th St., Brooklyn, NY 11218...**Lorita Heine**, 1111 Candida Rd., Elgin, IL 60123 wants Franklyn MacCormack's rendition of "How Do I Love Thee; let me count the ways."...**Richard Wiggins**, 951 Sheffield Dr., Valparaiso, IN 46383...**Ray Keller**, 3 Amanda Ct., St. Peters, MO 63376 is also looking for the same rendition by MacCormack...**John Jury**, 2970 Hillsdale Dr., Pleasant Hill, CA 94523 is looking for an episode of Quiet Please in which a man invented a small time machine and went back in time 60 years...**Chris Thomas**, Zephyr Press, 227 10th Ave, New York, NY 10011...**Katie Antonaccio**, 3195 Grande Oak Pl, Lancaster, PA 17601 wants shows with Jean Sheppard...**Keith Houdeshell**, 89 Park Ave., Tiffin, OH 44883...**M. Celia Rash**, Rose Manor #2F, Pittsfield, MA 01201 wants Johnny Mathis album "Coming Home" on tape. Also wants album of songs on string instruments. One of the songs was "Songs That My Mother Sang to Me."...**Mary Jane Burns**, 71 Durford Dr., Lancaster, PA 17601 looking for video of movie musical "Plain and Fancy."...**Paul Larson**, 1150 Ocean Ave., Lakewood, NJ 08701 wants Shell Chateau broadcast 2/1/36...**Chandler Smith**, 5047 Bakman Ave., #105, North Hollywood, CA 91601 wants Chickenman series; also Stan Freberg's radio shows...**Bernard Drew**, 24 Gilmore Ave., Great Barrington, MA 01230...**Gilbert Smith**, 248 South 36th St., San Diego, CA 92113 wants any information on The Big show. He already has 28 shows...**Doug Tishler**, Box 381 Prudential Center Station, Boston, MA 02199 is interested in Boris Karloff and Peter Lorre...**Berry Greenspan**, 12439 Magnolia Blvd. #287, North Hollywood, CA 91607 is writing an article about Buck Jones to celebrate his 100th birthday on December 4th and wants any information of shows available...**Gary Kirkey**, Box 5000 SUSLO, U S Embassy Ottawa, Ogdensburg, NY 13669...**John Redman**, 2186 Barding Ave., Decatur, IL 62526...**Frank Bell**, 1706 Brazos, Ave., Hobbs, NM 88240.

OLD FRIENDS: **George Cole**, 92-30 56 Ave. #3D, Elmhurst, NY 11373 looking for used open reel decks...**H. Edgar Cole**, Box 3509, Lakeland, FL 33802 is selling the rest of his collection, about 260 reels, including the all available episodes of Suspense, Escape, X - 1, Mystery is My Hobby and others. He is suggesting \$5 a reel including shipping. Edgar also has an AKAI GX - 625 10 1/2" reel deck with pitch control with 3 heads and 3 motors for \$300 shipped...**Dude Frisch**, 2141 E. 14th St., Long Beach, CA 90804 is looking for any "Point Sublime" so he can pass them on to Noel Blanc...**John Hickman**, host of "The Big Broadcast" on WAMU-FM for 25 years, is in the hospital recovering from a stroke. If you want to send cards the address is John Hickman, c/o 88.5 FM, American University, Washington, DC 20016...**Joe**

Armento, Box 561, Oak Ridge, TN 37031 wants the tv and radio shows of Space Patrol and Tom Corbett, Space Cadet; also tv shows of Suspense and Lights Out...**Terence Goggin**, 1777 N. Vine St. #409, Los Angeles, CA 90028 wants information about It Pays to Be Ignorant and the performers on the show...**John Lloyd**, 2667 E 99th Ave., Thornton, CO 80229 is transferring his reels to cassettes but has squeal on about 14 reels while trying to record the,. He would like someone to transfer them for him. John would supply the cassettes and you would keep the reels. They include band remotes, Fibber McGee, Lone Ranger...**Charles Michelson** needs a copy of the episode of Black Museum called "Mandolin String." Call him at 1-800-648-4546...**Lawence Rao**, 700 Cherokee Rd. #E, Portsmouth, VA 23701 is transferring his OTR collection to cassettes and is auctioning off his available reels which includes master stereo reels of Hollywood Radio Theater, Zero Hour and first generation of Jack Benny and others. Send him 52 cents in stamps. Lawrence is also selling in lots of 10, SKC brand blank C-90 cassette tapes for \$25 postpaid, each in original clear plastic hinged case...**Rusty Wolfe** (RJR Enterprises) apologizes for the delay in getting his orders out. He had a family problem which is getting better and will have the orders out soon if not already...**Mel Shlank**, Box 850, Orange, CT 06477 (203) 934-7989 (days) has several hundred polyester/mylar based 7 inch reels in excellent condition he would like to sell. Most reels are 1800 feet, some 1200 and 2400. Will sell for \$15 a dozen plus postage "as is." Some reels are marked as to contents which range from OTR shows to music...Mel also has virgin Scotch 150 tape, 1800 feet, reel, in original boxes, never opened. Will sell for \$24 dollars a carton of 12 plus postage...**Frank Bequaert (Rainy Day Books)**, Box 775, Fitzwilliam, NH 03447 has a list of OTR books for sale. Send a 29-cent stamp for the list.

IN FOND MEMORY: **Joan Bennett**, Dec 7, 80; actress in many anthology series including 2 suspense and 9 Lux...**Mathilde Ferro**, Nov 26, 84; write of radio and tv shows (Lorenzo Jones)...**Jack Sterling**, Oct 31, 75; has a wake-up program on WCBS, New York for 18 years...**Oliver Daniel**, Dec 30, 79; producer at CBS Radio (American School of the Air)...**Berry Kroeger**, Jan 4, 78; veteran character actor (The Falcon, First Nighter)...**John Driscoll**, Dec. 23, 77; Radio and tv writer (Cavalcade of America)...**Victor Sack**, Dec 18, 74; Musician, director, producer (produced Grand Slam)...**Everett Freeman**, Jan 24, 79; radio writer (Eddie Cantor, Baby Snooks)...**John McIntire**, Jan 30, 83; actor in radio, tv and movies whose voice was familiar with the March of Time Broadcasts. Also in Crime Doctor and Lincoln Highway...**Glenn Langan**, Jan 19, 73; actor of stage, screen and radio (Mystery is My Hobby)...**Jack Schaefer**, Jan 24, 83; Jack's greatest contribution was the novel Shane which was on Lux Radio Theater; I grew up with his three children...**Danny Thomas**, Feb 6, 79; on radio in The Bickersons; much Chicago radio...**Carroll Carroll**, Feb 5, 88; writer and columnist; wrote for Eddie Cantor, Rudy Vallee; created Kraft Music Hall for Bing Crosby; producer/writer for Double or Nothing, Bob Crosby...**Harry Ackerman**, Feb 3, 78; producer/creator of many tv series; helped develop Gunsmoke as radio series...**Pony Sherrell Metcalf**, Dec 8; performed with sister and called Sherrell Sisters (Uncle Don, Horn and Hardart Hour)...**George Gobel**, Feb 24, 71; Down-to-earth entertainer (National Barn Dance, Tom Mix)...**Arthur Murray**, Mar 3, 95; household name in dance instruction; had radio show called Lilac Time from 1934 - 36...**Vance Colvig**, Mar 4, 72; veteran film, tv, radio actor and writer (Breakfast in Hollywood, Great Gildersleeve)...**Morton Fine**, Mar 7, 74. Teamed with David Friedkin to write fro Bold Venture, Suspense, Broadway is My Beat, Gunsmoke...**Jack Roche**, Mar 13, 86; radio and tv writer (Duffy's Tavern, Bob and Ray).

Write if You Get Work....and Hang by Your thumbs

* * * * *

JAY HICKERSON, Box 4321, Hamden, CT 06514 (203) 248-2887. \$12 a year

Tuning In Radio Meant Turning On Your Mind

By Pat Truly
FORT WORTH STAR-TELEGRAM

I think I was about 9 years old, which would place the time as shortly after World War II, and I was lying on the floor of our home in Tulsa, listening to *Gangbusters* or *The FBI in War and Peace* or perhaps *Mr. District Attorney*.

On the show, someone was assaulted by a man using a pipe as a weapon.

I was amazed. The only kind of pipe I could see, in the mind's eye that was the listener's part of the bargain with radio, was the kind my father occasionally smoked by the fireplace. It did not seem a likely weapon.

Then I realized that the characters on the radio were referring to a length of metal pipe, which would indeed be a bad thing to meet in a dark alley.

I HAD BEEN LED TO think. In the same way, I was led to think while listening to static-filled reports by Edward R. Murrow from London, by Fibber McGee's noisy closet and the squeaking door of *Inner Sanctum*, by Bill Stern's over-dramatized sports nuggets and by a host of other radio sounds.

We keep hearing these days about the failure of U.S. education and about how today's American youth have no understanding of history or geography and do little "thinking." We are told, that fewer and fewer Americans ever read anything. Most of us speak in grunts and "y'knows."

At the risk of sounding petulantly nostalgic, I would like to postulate that the downfall of American civilization, culture and education began with the Television Age.

However, before I am attacked by VCR-wielding multitudes and pilloried as just another television-hater, my theory needs to be amplified. It is not actually the advent and proliferation of television that has undermined all that was good about pre-1950s America. Rather, it was the demise of radio.

One led to the other. Americans being human, they — we, for I am guilty, too — were delighted

Children's radio programming was to television's Saturday morning cartoons what chateaubriand is to a pre-fab fast-food hamburger.

to turn off their radios as quickly as they could obtain television sets.

If you are over 40, you may recall being fascinated by test patterns. I know I was, along in 1952 or whenever we got our first television set. And any people that could be mesmerized by a geometric arrangement of flickering black and white lines was easy pickings for what was to follow.

Soon the living-room furniture had to be rearranged for better viewing angles. Family schedules were altered so that everything else could be put away when it was time to watch Milton Berle or Sid Caesar or Jackie Gleason.

Television is wonderful in its own way. It had, and has, enormous potential for good. It has brought into our living rooms, first in black and white and now in living color, ball games and wars and assassinations and the entire civil-rights movement, to say nothing of movies and other entertainment, from the Muppets to *My Mother, the Car*. But as a positive influence on mental development, television is no substitute for radio.

For every child who may have learned to read or add watching *Sesame Street*, five have simply been drugged into a stupor staring at the tube.

Americans still listen to radio, of course. It made a rapid adjustment and comeback after the intrusion of television.

But when I talk radio, I mean real radio, not Top 40 junk or the mind-deadening "music" heard on boom boxes and car radios.

Real radio was not just television without pictures. Children's radio programming was to television's Saturday morning cartoons what chateau-

briand is to a pre-fab fast-food hamburger. The difference in degree of nourishment is astounding.

I'm thinking of *Let's Pretend*, but even stuff like *Jack Armstrong* and *Terry and the Pirates* made a kid use his or her imagination. They were chaff, to be sure, just as so much television programming is chaff, but they required the listener cooperation that I mentioned early.

Television draws the pictures for you. Radio, real radio, made you draw your own pictures. It made you think creatively. You used your ears and your mind with radio — just as you do now when you listen to a baseball game or football game on radio. By listening, you learned to speak in narrative form, to use words and cherish them.

You imagined what Corliss Archer looked like (she had to be cute). You drew a picture of Duffy's Tavern and its cast of zanies. You listened to Phil Harris and pictured his zonked-out guitar player, Frankie Remley. You knew what Jack Benny looked like, but you had to snap a mental photo of the hilarious minor characters on Benny's radio show, played by Mel Blanc or Sheldon Leonard or Frank Nelson.

YOU LAUGHED AT FRED Allen's droll imagery and dreamed up visages for Titus Moody, Ajax Cassidy and Mrs. Nussbaum, denizens of Allen's Alley. You solved murders with *Casey*, *Crime Photographer*, *Sam Spade* and *The Fat Man*.

Briefly, perhaps, you followed *The Third Man*, the adventures of Harry Lime, featuring Orson Welles. No one, not a Barrymore or a Caruso, ever mastered an entertainment medium as Welles mastered the art of radio, dating back to his Mercury Theater projects in the 1930s.

That art — essentially the art of verbal communication — is what we began losing when radio died.

I repeat that real radio was a partnership between the performers' skills and the listeners' imaginations, just as a book is a contract between author and reader. When we lose things like that, we are bound to be poorer for it.



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War in the Oxide Trenches

By Bob Proctor

Collecting old time radio programs is now assuming all the appearances of trench warfare—all over **The Shadow**, a classic old time radio series which many collectors have held for years.

Premier Electronics Laboratories of Sandy Hook, CT is lobbing legal mortar shells at nine veteran collector/dealers (and two small other companies) saying they infringed upon Premier's license from Conde Nast Publications of New York, the major conglomerate controlling **The Shadow** and its related properties.

Premier filed suit on March 16, 1989, in U.S. District Court, District of Connecticut...only 136 days after signing its **Shadow** agreement with Conde Nast to manufacture and distribute home-usage recordings. Premier demanded damages of \$100,000 from each defendant. Several **Shadow** defendants say that even one such damage demand exceeds the total gross OTR-sales income from all defendants.

Until **The Shadow** lawsuit, selling old time radio shows was one of the most specialized "niche markets" of all commercial ventures...barely more than a handful of hobbyists helping other hobbyists. About 20 known collector/dealers serve about one U.S. resident in every 24,000—a fairly constant ratio since U.S. program collecting began on a widespread basis in the middle to late 1960s. The typical OTR vendor used standard domestic-style tape recorders, with sales profits usually barely enough to offset the vendor's own program trading costs. Many vendors lasted a year or less, while only a handful continued their businesses for more than a decade...many branching out into non-related fields but continuing their OTR sales in what many veteran collectors recognize as a genuine love of The Hobby.

Most of these "survivor vendors" are now **Shadow** defendants: Don Aston, Rex Bills, Hal Brenner, Bob Burnham, Carl Froelich Jr., Charlie Garant, Dick Judge, Larry Kiner, and Pat McCoy. Named in separate Premier lawsuits were Stephen and Sharon Ferrante (Radio's Past) and Gary Rost (Wireless and Rivertown Trading, Inc., both loosely affiliated with Minnesota Public Radio).

To simplify matters, the U.S. District Court combined these lawsuits under a single docket number (Aston's which was the first filed by Premier). What was not simple to understand was why an essentially "mystery plaintiff" had brought suit against these defendants, without first sending a "cease and desist" letter in an effort to halt their sale of contested material.

To understand the importance of the "cease and desist" issue takes us to the man most collectors have long associated with **The Shadow**...Charles Michelson of Los Angeles, probably the senior rebroadcast syndicator in America. As events unfolded in court, it became known that Michelson no longer held the license to distribute **The Shadow**—and here the real story behind the **Shadow** lawsuits began to take shape.

Original **Shadow** owners were pulp-magazines giant Street & Smith Publishers. Michelson (now age 84) held a truly genteel, Old

School gentleman's handshake agreement with them. Michelson helped distribute **The Shadow** to subscribing stations, and after the series stopped production in 1954, Michelson entered the rebroadcast

market, with an umbrella agreement allowing him to license individual radio stations, LP recordings and home-enjoyment tapes. Other powerhouse radio series he managed included **The Green Hornet**, **The Lone Ranger**, and **Gangbusters**.

Michelson said Street & Smith gradually shrank in size as its owners grew older, and in 1961, S & S was finally sold to Conde Nast Publications, one of the more widely distributed magazine firms. Conde Nast publications include *Vogue*, *House & Garden*, *Self*, *Bride's*, *Glamour*, *Mademoiselle*, *Gentlemen's Quarterly*, *Vanity Fair*, *Gourmet* and the subscriptions-only *Conde Nast Traveler*. Conde Nast is at 350 Madison Ave., New York, NY 10017.

As for Street & Smith, Michelson says, "Conde Nast swallowed them whole."

Until the S & S sale went through, he added, rebroadcast royalties from **The Shadow** went into an escrow account. And then his nearly fifty years' close association with **The Shadow** crumbled overnight. "Conde Nast told me my licensing arrangement had expired, and I was out the door." Even more amazing to outside observers, Michelson says Conde Nast requested and received a list of all his **Shadow** franchisees, and in 1988 announced a bidding war among those former clients.

Michelson's franchisees included *The Mind's Eye*, *Metacom*, and *Radio Yesteryear*. "Metacom was prepared to bid more for the series," Michelson said, "but they never got the chance. Conde Nast sold the rights to *Radio Yesteryear*."

The CNP/Radio Yesteryear agreement was signed November 1, 1988, allowing *Radio Yesteryear* a five-year exclusive license to

manufacture and distribute home-usage recordings, ending December 31, 1993.

Issues and Players

Probably no other company has caused greater controversy within hobbyist circles than *Radio Yesteryear* and its album subsidiary, *Radiola*. Founded by former collector J. David Goldin, *Radio Yesteryear* and *Radiola* were the first truly aggressively-marketed old time radio products. Goldin (a former engineer at CBS, NBC, and Mutual) relentlessly criss-crossed the U.S. in a grueling number of guest appearances on radio stations large and small. Off-the-air tape recordings of many such "guest shots" were later offered for sale in the *Radio Yesteryear* catalog. Goldin also was interviewed (with photo) in *The National Enquirer*.

Clearly, there is nothing shy about J. David Goldin.

His handsomely-produced 1971 *Radio Yesteryear* catalog listed ten **Shadow** programs for sale (with "many others available"). But in 1973, a rubber-stamped message was added to these catalogs, saying *Radio Yesteryear* no longer sold copies of that series. Goldin denied in a 1973 letter that Michelson "had anything to do with this," but did not elaborate.



Later, however, Radio Yesteryear did acquire (non-exclusive) Michelson licensing to sell **The Shadow**...while meanwhile, Charles Michelson himself was quietly helping to reverse some long-held bitter feelings in hobbyist circles toward "the merchandising of OTR."

Hello Again (the longest surviving hobby newsletter), reported Michelson came to an October 1973 hobbyist convention and spoke to a reportedly angry crowd of collectors. **Hello Again** said Michelson took the position that he had no objection to collectors who sell shows to other collectors. "His one objection is against those who sell his copyrighted material to radio stations for commercial broadcast."

This was, Michelson recalled in 1990, a "live-and-let-live" approach to marketing old time radio programs. He recognized that within the relatively small world of *The Hobby*, such sales were by "the converted" to "the converted" and the area in which his own business interest lay were rebroadcasting of programs to the "civilian" ("unconverted") general radio listener.

Michelson's live-and-let-live approach also extended to vendors who took Radio Yesteryear's example by advertising outside more traditional "in-Hobby" publications.

One **Shadow** defendant said, "I got a letter from Charlie that was a cease-and-desist letter over shows he thought I was selling to radio stations. I wrote back and assured him I was selling only to other collectors. That's the last I heard of it from him."

Meanwhile, Radio Yesteryear continued to market its products exclusively "outside the Hobby," at prices substantially higher than collector/dealers. A typical hour of Radio Yesteryear material sold for \$10 to \$12 (depending upon the intended marketing group), while collector/dealers charged the same prices for six hours of shows, on 1800-foot tape.

Radio Yesteryear's pricing strategies incensed so-called "purist" OTR collectors who insisted that no collector had the "right" to sell programs...much less at Radio Yesteryear's going \$10-\$12/hour rates. Beginning collectors were among the staunchest defenders of "mainstream" collector/dealers, saying that without these vendors, the novice collector could not cheaply acquire programs at all. Hobbyist vendors in turn contended (and often proved) their sales were barely enough to underwrite their personal trading costs...and unlike any other area of "memorabilia" collecting and selling, these same hobbyist vendors were cheerfully steering their customers to **Hello Again** and similar Hobby magazines, even if it meant that a former client would stop buying material from them, as they got into their own trading activities.

The issue of selling old time radio programs became a form of "tribal warfare" among hobbyists, and it affected almost no one...except "civilians," people who bought LPs and tapes from nationally-advertised vendors...until they learned of lower-priced material within *The Hobby*. Later, in turn, many became avid traders, dropping their purchases of any kind.

Then the mid 1980s arrived, and with it a noticeable decline in what for years had been a "live and let live" attitude.

Radiola issued a double album, **The Story of the Shadow**, featuring interviews with surviving key cast and crew members...as well as Michelson himself.

The 1985 album-interview provided lengthy information of Michelson's long association with the series. In 1988, this former Michelson licensee assumed total control over home-usage recordings, and 136 days later fired off its first salvo of federal lawsuits.

Charlie Garant says, "I got the summons on a Friday night. The following Monday I shipped them my **Shadow** tapes and sent a money order for the full amount of the money involved—\$64.50." Nevertheless, Premier continued its demands for \$100,000 from Garant, and the others.

The lawsuit have targeted only those collector/dealers who had advertised outside of hobbyist publications. In stark contrast to Charles Michelson's approach, none of the **Shadow** defendants was first sent a cease-and-desist letter. This single issue continues to be the central source of puzzlement to all defendants contacted for this article. They repeatedly stress they would never knowingly violate anyone's legal

rights to a given item. A simple cease-and-desist letter by any copyright holder would have led to immediate withdrawal of contested material.

Larry Kiner, for example, withdrew **The Cinnamon Bear**, **The Saint**, and **The Hall of Fantasy**. Based on rumors alone that someone might object—also withdrew **Abbott & Costello**. "The same for any Arch Oboler material," Kiner said. "I do not want to offend any legitimate owner. Obviously, I would have done the same regarding **The Shadow**, had anyone had the courtesy to ask!"

Co-defendant Bob Burnham agreed, in his article, "A New Legal Problem for the OTR Dealer," in **The Illustrated Press**. Burnham said the collector/dealers would have immediately retreated on sales of any contested material—with Burnham adding he would have even surrendered his master tapes, if necessary.

Like Garant, however, the other **Shadow** defendants all contend their actual sales have been minimal. The best reason offered: **The Shadow** was "traded out," much too widely-distributed among general hobbyists. "The 43 **Shadow** shows I copied during the [136 days] were more than I usually did in a year," Garant recalls. "In fact, when I was rounding up the tapes to send to Premier, I found some that had been packed away for several years. **The Shadow** was not a hot item."

Then the mystery behind Premier Electronics' demand for \$100,000 for each defendant began to clear up, once its ties to Radio Yesteryear became known. Then, as it became known that Premier Electronics now owned Radio Yesteryear, a few of the missing pieces in the **Shadow** defendants' puzzle began to fall into place.

A Case of Trademarks

Premier's **Shadow** lawsuit complaint states one of its attorneys had been admitted to the U.S. District Court in connection with Premier's 1985 suit in the California District, against Donald L. Aston and Aston's Adventures.

Aston's main catalog bore the title "Yesterday's Radio on Tape," which Premier alleged Aston had infringed upon its Radio Yesteryear trademark. In 1987, the California District federal judge ruled there had been no infringement.

It is at that juncture (several observers say) that Premier Electronics Laboratories declared war on Don Aston.

First came an appeal of the 1987 California ruling. Then Premier slid past its former franchisor, Charles Michelson for rights to **The Shadow**. Then, using intermediaries, Premier ordered and received copies of **The Shadow** from the defendants...and Premier filed its lawsuits.

According to a letter written by a Los Angeles attorney who handled Aston's trademark case, behind-the-scenes maneuvering came from a woman attorney who was later to file her appearance as counsel to Premier. She called Aston's trademark-case attorney, and

said that [J. David Goldin] had demanded that the California [trademark] case "be resolved" before there can be any settlement of the Connecticut [Shadow] action. I advised her that [trademark case] was resolved and we had won and there was a reported decision. She said that it was up on appeal. I advised her that in my opinion the appeal would be unsuccessful. She nevertheless repeated her statement that [Goldin] demanded that the action in California "be resolved," which was clearly an indication that we should grant them the rights which the court has so far found that they are not entitled to and then, and only then, would they discuss the settlement of the California action.

...In my opinion, this Connecticut action was not brought for any legitimate purpose to solve any legitimate grievance or prospective grievance by Premier against Aston. Rather, it was brought solely for the malicious purpose of harassing Aston and forcing him to give up what he has already won. As you well remember, when [Goldin] met with Mr. Aston a few months ago [1988] he opened the conversation by telling the Astons that he was there to talk them out of what they had won in court.

One unmistakable feature of the letter above (and all other

sources for this article) is that Premier's sole stockholder (according to the trademark -case complaint) is Jon Sonneborn...yet it is J. David Goldin whose name is almost invariably used. Goldin is believed to have sold his interest in Radio Yesteryear and Radiola, but an effort to confirm this from Sonneborn has gone unanswered.

Don Aston flatly states **The Shadow** lawsuit is Premier's "retribution" for losing the first round in the trademark litigation. The behind-the-scenes effort to "resolve" this case, before settling **The Shadow** lawsuit, tends to support this. Other **Shadow** defendants say that another probable cause of the suit is to utterly crush the same hobbyist vendors with whom J. David Goldin had either traded or competed, in his earliest years of OTR program sales.

Defendants (and, as events were to later show, Conde Nast) saw agreement in another area: despite offers of out-of-court settlement and even Conde Nast's offer to mediate the dispute, Premier had steadfastly refused to accept an end to its lawsuit. Aston says this was to keep the legal heat turn up on high, to force a trademark case "resolution," while others saw it as skillful legal maneuvering to delay a final trial date being set...and whopping legal defense fees would do the rest.

One such Premier maneuver required "*pro se*" [without attorney] answers from **Shadow** defendants, but once these were given, Premier refused to accept them... claimed the defendants were in default...obtained default judgements against them...and the defendants were forced to bear all costs in making a motion to vacate those default judgements.

One defendant learned to his horror, that his personal attorney had been disbarred and had not filed a "*pro se*" answer at all. The defendants' group-attorney managed to get this default judgement vacated, too—but this was conditioned upon that same defendant paying Premier over \$11,000 in legal fees.

Another maneuver: Charlie Garant had immediately surrendered his **Shadow** master tapes and the \$64.50 made during that contested period, and "while I was waiting for a reply, the lawyers filed a motion for default."

Several **Shadow** defendants have tried to settle out of court with Premier, for real or imaginary damages, but Premier has refused. Meanwhile, \$200/hour defense fees continue to mount. In Don Aston's words, "Whoever has the most money wins."

In fairness, however, **Shadow** defense has a proven track record in old time radio lawsuits: the same counsel which had successfully represented the late Arch Oboler and others, against J. David Goldin and Radio Yesteryear. The U.S. District Court now involved with **The Shadow** case had ruled against Goldin over **Lights Out**, according to **The Federal Reporter, Second Series**, August 1, 1983.

An OTR Groundswell

Soon after Burnham's **Illustrated Press** article, the **Shadow** case turned into an OTR groundswell.

Carolyn and Joel Senter formed what is now believed to be the first-ever appeal among general hobbyists, for legal-defense contributions to aid collector/dealers. The OTR Defense Fund (4003 Clifton Ave., Cincinnati, OH 45220) issued a Hobby-wide history-making appeal for money to defend the same OTR collector/dealers some hobbyists continue to deprecate even today...against another commercial program vendor.

The Senters said—in effect—that only a court could decide who was right or wrong in this issue. But the defendants deserved to be heard in court.

"Unfortunately, the price tag on "due process" can become very high!"

More help came from the 1990 Friends of Old Time Radio convention in Newark—also breaking new ground by donating \$500 to the OTR Defense Fund which came directly from the convention fund. An additional \$300 was collected from collectors attending the convention. Awarding the \$500 was FOTR mainstay Jay Hickerson (Hello

Again editor/publisher).

Only days after FOTR '90, events jolted into high gear, when the OTR Defense Fund learned of the newest wrinkle in the on-going **Shadow** battle...the corporate reaction by the all-but-forgotten new owner of **The Shadow** property, Conde Nast Publications.

One of the first steps for Premier to prove its case against the **Shadow** defendants required a "document inspection," wherein attorneys for Premier, the defendants and Conde Nast met to examine copyright certificates Conde Nast holds for **The Shadow**. At that meeting, a Conde Nast attorney expressed "concern about possible adverse publicity as a result of this case going against 'mom and pop' operations." (Emphasis added.)

This, indeed, was the raw meat which the OTR collectors had been clamoring for.

The OTR Defense Fund swiftly contacted its network of benefactors, urging them to write Conde Nast board chairman Samuel I. Newhouse Jr., and company president Bernard Leser. The Senters asked writers to object to Premier having filed suit without first issuing a cease and desist letter to defendants, and to object to damage-demands amounting to 27 times "any real damages which could have ensued from any infringements the defendants might have committed."

Initially, more radical hobbyists were howling for an all-out boycott against Conde Nast Publications.

One plan called for picketing publicity-shy franchise bookstores, local news media coverage, and then parlaying this into national publishing and advertising media trade publications.

More direct pressure on CNP would come (others said) by simply not buying any of the company's magazines. Not including subscriptions-only Conde Nast Traveler, combined retail cover price of remaining CNP magazines sell for \$24.40. Of this, some 40% is written off in trade discounts to entice retailers to stock the magazines, for an adjusted one-month total of \$14.64. Multiplying by even half the 10,000 names on old time radio dealers' mailing lists, this totals \$73,200 for one month and \$878,400 for one year...not wildly different from what Premier wants from all **Shadow** defendants.

The boycott fever against Conde Nast noticeably lessened in late December 1990, when Conde Nast brought out its own artillery (see "CNP Steps In," below). Meanwhile, the more bloodthirsty OTR fans continued individual all-out boycott assaults against Radio Yesteryear, in a form of "name brand recognition" which the California trademark case had not had in mind.

Also in late December, explosive new documentation and corroboration surfaced, on another Premier subsidiary, and its own heretofore unsung role in the war in the oxide trenches.

The Sandy Hook Connection

Sandy Hook Records, a second album subsidiary to Premier Electronics, has released dozens of LPs related to nostalgic music, radio broadcasts or movie soundtracks. Among them is Sandy Hook SH-#2110, entitled **Connee Boswell & the Boswell Sisters**. SH-#2110 states it is copyrighted in Sandy Hook Records' name. A convincing argument to the contrary is U.S. Copyright Office Form N-48483, registered in 1977, showing **Connee Boswell and the Boswell Sisters "On the Air"** was registered to Totem Records, one of three small-run LP labels operated by **Shadow** co-defendant, Larry F. Kiner.

Sandy Hook Records also claimed copyright for its SH-#2021 as well: **Jack Teagarden "On the Air" 1936-1938**. On May 13, 1980, the U.S. Library of Congress Reference and Bibliography section for Copyright Office records searches said this album was registered under SR-12-958, in 1978...to another Kiner LP label, Aircheck records.

Other Sandy Hook titles claiming copyrights were:

#2002 Bing Crosby "On the Air"

#2003 Al Jolson "On the Air"

#2016 Artie Shaw "On the Air" 1939-1940

#2020 Alice Faye "On the Air" 1932-2934

#2027 The Thirties Girls

Bibliographer William A. Moore said a records search from 1978-1980 "failed to disclose any separate registration for works identifiable as relating to Sandy Hook label under specific titles."

Kiner claims ownership to all these albums and has produced a list of some 68 Sandy Hook titles (#2001-#2110 inclusive) showing 51 albums are identical in content to LPs issued by other small-run LP companies, including Hollywood Sound Stage, Sunbeam, Sountrak, Joyce, Take Two, Giants of Jazz, Pelican, and Star Tone. Kiner's own Totem, Aircheck, and Spokane labels account for 14 of the 51 titles in dispute.

Independent corroboration of Kiner's listing comes from Sunbeam/Sountrak founder Alan A. Roberts of Van Nuys, CA (12 albums) and Hollywood Sound Stage founder Howard Goldberg of Flushing, NY (8 albums).

All 34 albums these three sources say were first issued by themselves, turned up in Sandy Hook Records catalogs, and in album jackets bearing Sandy Hook copyright notices. Kiner writes,

Most, if not all, of the Sandy Hook products were originated by someone else! Often, they even duplicate the artwork, simply removing logos, addresses, etc., and replacing with their own. In all cases the Sandy Hook records claimed a 'copyright,' and my research indicates that in all cases, none were issued.

Both Roberts and Goldberg concur, with Roberts adding: "It would be an easy matter to prove who brought them out first, and my editing was unique and [J. David Goldin] didn't bother to change any of that."

Kiner adds he has tried for several years to force Sandy Hook Records to withdraw albums replicating his own, without success. At one point, he says, a lawyer for Sandy Hook Records told him that if he did not stop "harassing" Sandy Hook over what they termed his "unfounded claims," that Sandy Hook would sue him.

How come Premier/Sandy Hook/J.David Goldin/Jon Sonneborn group continue to sell and to list and to offer for sale my LPs that I have been complaining about? They've made no attempt to withdraw those LPs and apparently do not recognize my complaints or copyrights. What is the difference between the two?

Kiner has now filed a copyright infringement suit of his own, against Premier Electronics and Jon Sonneborn.

This countersuit was discussed years ago, Roberts said, between himself, Kiner, and Jim Bedoyan of Take Two records (whose Al Jolson album shows up as Sandy Hook SH-#2107 in Sandy Hook Records' list). Multiple sources for this article say this countersuit is not only "long overdue," but also that Kiner's countersuit is now expected to be among the strongest **Shadow** defendants' group defense weapons.

Even more devastating to Premier Electronics than allegations it too has infringed on copyrighted material (while refusing to settle its own case aimed at other "infringers") is the real impact of the newest wrinkle in this **Shadow** battle. Conde Nast Publications is also taking legal action against its own licensee.

CNP Steps In

Conde Nast filed an amended complaint and cross-claim on December 14, 1990 in U.S. District Court, District of Connecticut, seeking to become the sole plaintiff in Civil Case 89-135-WWE, the formal docket number for Donald L. Aston and now also the master docket number for all **Shadow** defendants

Conde Nast Publications alleges that Premier Electronics Laboratories breached its **Shadow** licensing agreement, by failing to allow CNP to pursue any infringement claims on its own, before Premier brought its own legal guns out against the present defendants.

This one almost seems like CNP was reading the OTR Defense Fund's letter before it was ever written. The November 1, 1988 agreement stipulated CNP had the "exclusive right but not the obligation" to sue infringers, for a 60 day period following the later of: (1) CNP's receipt of a notice from Radiola or from another source regarding any infringement or continuing infringement, or (2) CNP's sending a

"cease and desist" letter.

If CNP failed to take action, then Premier was allowed "the right but not the obligation" to commence its own legal action.

The reason that Conde Nast had not sent cease and desist letters, CNP's complain says, is because

Premier specifically instructed CNP not to send cease and desist letters to Aston's Adventures, The Golden Radio Library, Bob Burnham, Dick Judge, Carl Froelich Jr., Redmond Nostalgia Company, Radio's Past, Charlie Garant, Golden Age Radio, Stoneground Features and McCoy's Recording, Inc. ... In accordance with Premier's instructions, CNP did not send cease and desist letters to these persons. Thereafter, Premier commenced the subject litigation [against these defendants]. Not only did CNP not consent to this breach of the terms of paragraph 10 of the agreement, it vigorously protested Premier's action, but Premier has refused to cure its breach of the agreement.

CNP's complaint added they were therefore denied "the opportunity to amicably resolve all claims of alleged infringement of the licensed rights." (Emphasis added.)

Conde Nast acknowledged that most of the defendants "have made only limited sales of the infringing products at issue and have offered settlements including consent to injunctive relief and payment of damages."

Although CNP believes these settlement offers are a reasonable basis upon which a negotiated amicable settlement could have been reached long ago, Premier characterizes the offers as grossly inadequate and has failed to negotiate reasonably. Premier has even refused CNP's counsel's offer to act as an intermediary in settling the actions.

Conde Nast asked the court to first add CNP as plaintiff in this case, to protect its **Shadow** property in a more direct manner; to have Premier found to have breached its licensing agreement; then to be permanently enjoined from commencing litigation against any unauthorized persons selling **The Shadow** recordings or using the CNP-trademarked character likeness in any manner.

Best of all: CNP asks that Premier be dismissed as a party from this lawsuit and that CNP be substituted as sole plaintiff herein.

Not-So-Hasty Conclusions

At stake here now is Premier Electronics Laboratories' own credibility, considering PEL's ongoing trademark battle with Don Aston (and the telephone call to "resolve" a trademark decision PEL had lost in court to Aston). Also at issue are 34 out of 51 disputed albums in Sandy Hook Records' listings for its SH-#2001 through #2110...some 14 albums having been issued by another **Shadow** co-defendant, Larry Kiner.

Taken alone, Kiner's claim to copyright infringement might seem fairly weak. Confirmation from two other LP producers...and from the U.S. Copyright Office...bring an entirely new and stronger emphasis to this claim. In that context, new meaning can be read into a memorandum of law filed by Conde Nast in conjunction with its amended complaint and cross-claim:

Based on what has transpired to date, it appears that Premier may not be pursuing the readily available settlements for reasons unrelated to the protection of CNP's copyright and trademark rights or the vindication of Premier's exclusive rights under the License Agreement.

The memorandum of law does not mention the 1987 trademark case against Don Aston, or Larry Kiner's counterclaim against Sandy Hook's use of his LPs...but Conde Nast does mention how Premier has consistently refused to accept mediation—and its two 1989 letters asking that CNP not send cease and desist letters, according to paragraph 10 of the agreement.

In a sworn affidavit accompanying CNP's amended complaint, and its memorandum of law, CNP Editorial Business Manager William P. Rayner mentioned the background on why Conde Nast had complied with those two letters:

CNP was given no warning as to what Premier's plans were; it was entirely possible Premier planned to sub-license these infringers or to suggest they be left alone because of the minimal extent of their infringement. Instead, Premier commenced litigation...

It does not require a *juris doctorate* to see a measure of disgust held by Conde Nast Publications over the actions taken by its licensee. The evidence now in hand shows that CNP simply got sick and tired of all the legal delays in "minimal cases" which CNP felt could have been settled by simple cease and desist letters—had Premier not asked them to refrain, and then filed its **Shadow** lawsuits. Throughout all documents filed, the phrase "**amicable settlement**" recurs so often that it serves as Conde Nast's litany of its own philosophy toward infringements.

Another litany, this time from **Shadow** defendants: **The Shadow** radio series itself has been so widely traded that in-Hobby demand for that series has reached nearly rock-bottom levels. Yet Premier held fast to its demands for huge settlement figures from each defendant...even saying one defendant was "in default," after sending them his total sales for that series during their licensing period, and his master tapes.

Don Aston and Larry Kiner have presented credible reasons to show that Premier's **Shadow** lawsuit may well indeed have unseen motives—particularly the effort to "resolve" Premier's trademark case, and Kiner's 14 albums issued by Sandy Hook Records.

It does not help Premier's credibility when the U.S. Copyright Office cannot find Sandy Hook Records copyrights for the titles its album jackets stated were copyrighted in Sandy Hook's name. Nor can it help Premier's credibility when Jon Sonneborn won't even confirm J. David Goldin had sold Radio Yesteryear, Radiola, and/or any other former Goldin company to Premier.

Conde Nast in turn displayed its own credibility by producing the copyright certificates for **The Shadow**, at the document inspection meeting which Premier had brought about by its lawsuits.

It seems reasonable after Larry Kiner's claim—and other statements made by veteran collector/dealers—that Premier Electronics should now show copyright certificates of their own, for SH-#2001 through #2110 inclusive. Premier should also explain the motives for that refusal to settle **The Shadow** suit against Aston's Adventures, until the trademark suit is "resolved."

Premier should also explain how the prompt submission of **Shadow** master tapes and total proceeds of **Shadow** program sales during the contested period can constitute being "in default."

Possibly most importantly, Premier can gain maximum credibility by fully explaining the nature of its relationship to J. David Goldin. If Goldin did in fact sell Radio Yesteryear and Radio, then why was his name specified by the Aston trademark-case attorney when she called Aston's attorney? Why had Goldin gone to California, to pursue this issue in 1988...three years after Premier filed the trademark suit? Why has Goldin's name (and not Jon Sonneborn's or Premier's) name been used by more than two dozen sources contacted for this article? Would Premier have filed its 1985 California lawsuit, had it not owned Goldin's former companies? Why then would Goldin show such interest in these lawsuits...unless he had an active role in helping to orchestrate them?

Should that last part prove to be provably true, then we can further believe the collector/dealers are correct: that Goldin is going after those OTR vendors with whom he competed in his earliest days of selling programs...back in those days when Goldin himself withdrew **The Shadow** from his own catalog.

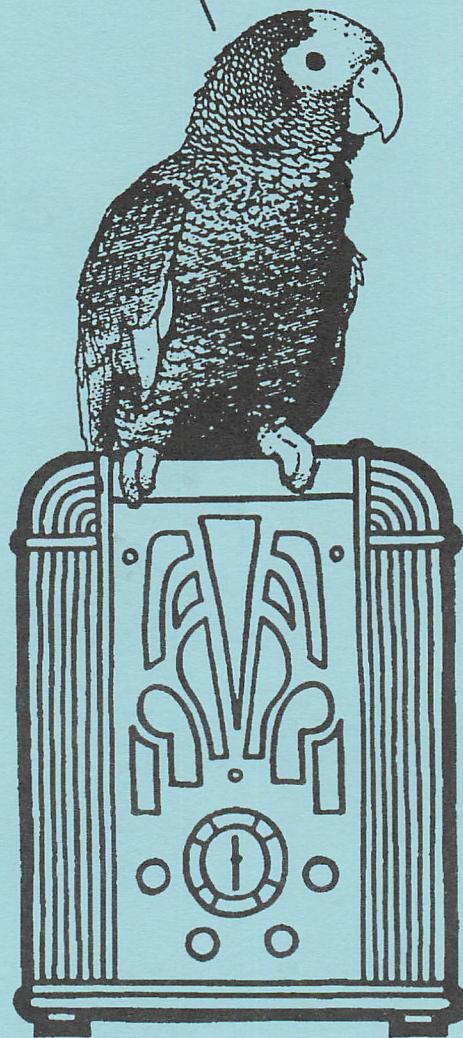
Finally, the credibility of Premier's claim (through its Sandy Hook Records subsidiary) that SH #2001 through #2110 inclusive are copyrighted in Sandy Hook's name...while the U.S. Copyright Office states otherwise.

The Library of Congress (which oversees copyrights) has a staff known internationally for their great pains to provide accurate, unbiased information in their reports. So if there are to be any money bets placed on this entire copyright discussion, the odds on Sandy Hook actually holding copyrights for its SH #2001-#2110 inclusive are precisely the same as the likelihood that a shimmering silver flying saucer will land in CNP president Bernard H. Leser's back-yard birdbath...whereupon little green men will disembark and request in flawless Queen's English that they be allowed the honour of marrying Mr. Leser's pet canary.

Who will reply: "Aaawwwwp! Polly wants a copyright!"

Conde Nast, after all, has shown its copyrights...all over a legal battle that might never have arisen, if not for Premier...a company Larry Kiner, Alan Roberts, Howard Goldberg, and the U.S. Copyright Office all say lack copyrights of its own. So now (at long and expensive last) isn't turnabout for Premier indeed fair play?

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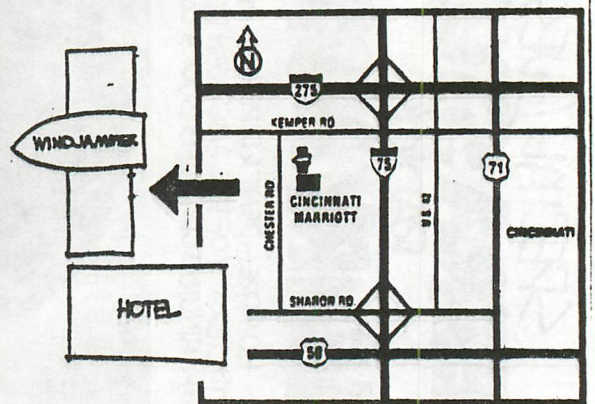
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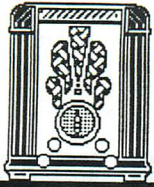
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- **Preserving old time radio** — The tape collectors *love to hate*, and why digital audio may **not** be the answer.
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- Coverage of the **15th Annual Friends of Old time Radio convention** held this past October in Newark.
- Post-convention report on activities of **The Old Time Radio Defense Fund**
- **Lies in the Temple Part 2** is presented. The author continues his journey through "The Cathedral of Old Time Radio Shows," as he further explores the question "**Is it a Sin to Sell Old time Radio?**" We meet the "Curmudgeon of OTR." *We wonder just who in The Hobby the author had in mind when he created this curious character!*
- **Information and Help to the Collector part 4** takes a fresh look at why logs are so important to old time radio collectors.

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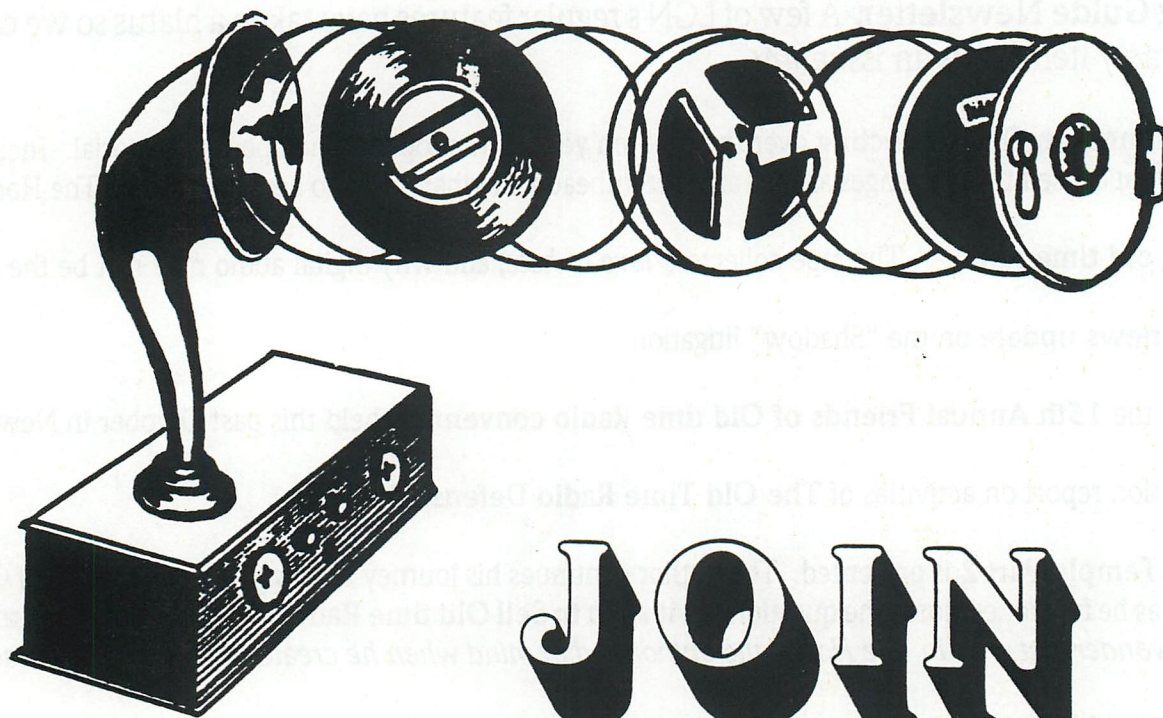
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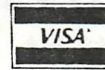
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- ☐ Digital pressure pad.
- ☐ Cassette shells available in white, black, tan or smoke, specify.
- ☐ 5 screw case ☐ Normal or high bias.
- ☐ Prices for other sizes and quantities available upon request.
- ☐ Sizes and series may be assorted for price advantage.
- ☐ Custom lengths available on special order.
- ☐ Up to 2 extra minutes may be included at no additional charge.

TABS: All cassettes with tabs in. Tabs out upon request.

PACKING: 100 cassettes per tray.

5 trays per master carton. Total 500 pieces.

BURLINGTON CHROME

The Premium quality cassette for all mastering of original recording. Loaded with either Ampex 619 & 620, AGFA 647 & 947, BASF TP18 & QP12. High bias. Oversized window loaded in black shell unless otherwise specified.

BURLINGTON 2

Loaded with AGFA 649 or 949 which is designed for high quality music recording when normal bias is required. Loaded in black shell unless otherwise specified.

BURLINGTON 3

Duplicating cassette for the spoken word and non critical music. Used in training and educational programs. Loaded with Mag Media XM-II tape or equivalent, in tan shell unless otherwise specified.

BURLINGTON 4

High quality, imported, duplicating cassettes or equivalent. Excellent voice quality, economically priced. Two extra minutes included in each cassette. 5 screw, white shell only.

NB3 All Clear Box

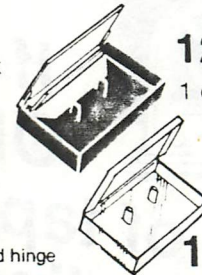
or

NB1 Norelco-Type Box black & clear

- 400 per carton
- Split carton 16¢ each

NB2 Soft Plastic Box

- Unbreakable
- Label visible thru both sides of box
- One piece with molded hinge
- 500 per carton
- Split carton 16¢ each



12¢ each

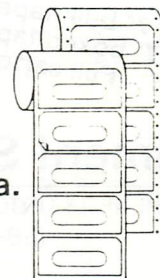
1 carton or more

12¢ each

1 carton or more

Blank Cassette Labels Type - Feed Rolls

- Roll of 500 labels positioned horizontally for easy typing
- Pressure sensitive
- Smudge-proof, matte finish
- Loose white labels — maximum 100 labels **4¢ ea.**



1 - 5 Rolls
**\$7.50
per roll**

6 Rolls
**\$6.75
per roll**

**Opaque, Computer &
Sheet Labels Available**

3M AVX VOICE CASSETTES

- ☐ Master Quality ☐ Professional high output, low noise cassettes. ☐ Tensitized polyester. ☐ Ideal for Commercial/Educational applications. ☐ Two piece Norelco style box with labels, in anti-static, non shrink outer wrap with tear tape. ☐ Available in bulk. ☐ 5 screw.



PRICE PER CASSETTE

PRODUCT	UNIT CTN.	SPLIT CTN.	1-9 CTNS.	10 OR MORE
AVX-20	20	1.00	.89	.79
AVX-30	20	1.10	.91	.80
AVX-45	20	1.25	.93	.83
AVX-60	20	1.40	1.02	.91
AVX-90	20	1.51	1.20	1.14
AVX-120	20	1.84	1.66	1.46

LENGTH	BURLINGTON CHROME			BURLINGTON 2			BURLINGTON 3			LENGTH	BURLINGTON 4		
	25-99	100-499	500-UP	25-99	100-499	500-UP	25-99	100-499	500-UP		25-99	100-499	500-UP
C-7	.72	.66	.56	.60	.55	.49	.45	.40	.36		-	-	-
C-10	.76	.70	.58	.62	.57	.51	.47	.42	.38		-	-	-
C-15	.78	.73	.61	.64	.59	.53	.49	.44	.40		-	-	-
C-20	.80	.75	.63	.66	.61	.55	.51	.46	.42		-	-	-
C-30	.86	.80	.67	.70	.65	.59	.55	.50	.45	C-32	.52	.48	.44
C-40	1.00	.88	.76	.73	.68	.63	.58	.53	.48		-	-	-
C-45	1.05	.94	.78	.75	.70	.65	.60	.55	.50	C-47	.57	.52	.48
C-50	1.10	.99	.88	.77	.72	.67	.62	.57	.52		-	-	-
C-60	1.16	1.10	.92	.80	.76	.70	.65	.61	.55	C-62	.63	.58	.53
C-70	1.32	1.21	1.10	.92	.87	.80	.77	.72	.65		-	-	-
C-80	1.43	1.32	1.19	.97	.92	.85	.82	.77	.70		-	-	-
C-90	1.60	1.49	1.27	1.05	.98	.90	.88	.83	.75	C-92	.72	.67	.62
C-100							1.35	1.18	1.05		-	-	-
C-110							1.40	1.23	1.10		-	-	-
C-120							1.45	1.27	1.15	C-122	1.25	1.10	.95

All Burlington Products are Unconditionally Guaranteed

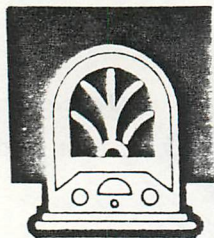
Ordering Instructions on Reverse Side.

B Burlington

Audio/Video Tapes Inc.

106 Mott St. Oceanside, N.Y. 11572

In New York City Area
(516) 678-4414
Toll Free U.S. + Canada
1-800-331-3191
FAX: 516-678-8959



If you are an
Old Time Radio Buff and use
reels of tape or cassettes, you won't
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All 7" bulk tapes are packed 70 pcs per carton.
All 7" boxed tapes are packed 50 pcs per carton.
Full cartons only on reel to reel tape.

Government Surplus Tape

CARTONS UNOPENED & UNTOUCHED AS WE RECEIVE THEM.

Ampex (38-40 pcs. approx. — per ctn.)
641

"As Is" Tape

718ASIS-BLK

7" x 1800' tape-bulk **\$37.40** (per ctn.)

Ampex (55-60 pcs. approx. — per ctn.)
671

724ASIS-BLK

7" x 2400' tape-bulk **\$55.51** (per ctn.)

Boxes

B7250

7" White Boxes **30¢** ea. **24¢** ea. **22¢** ea.
(180 per ctn) split carton 1 carton 2 or more



AMPEX

REEL TAPE

718ARWDBLK

\$1.96 bulk **\$1.60**
each

7" x 1800' Boxed

718ARWDBX

7" x 1800'

Engineered for professional
reliability and performance.
Bulk erased, Ampex #641, 1.0 mil.
tape on a clean used
reel in a new white hinged box.
"A tape" rewound, excellent
for voice and music.

Rewound "A Tape"

Clean used reel, in white box

#632 7" x 1200' 1.5 mil

712ARWDBX Box **\$2.00**

712ARWDBLK Bulk **\$1.75**

#671 7" x 2400' .075 mil

724ARWDBX Box **\$2.07**

724ARWDBLK Bulk **\$1.71**

Hand Picked

Taped down ends, used
reel, white box.

#641 7" x 1800' 1.0 mil

718-HPK-BLK Bulk **\$1.38**

718-HPKW/BX Box **\$1.65**

#671 7" x 2400' .075 mil

724-HPK-BLK Bulk **\$1.55**

724-HPKW/BX Box **\$1.87**

031-15B11A - AMPEX 031 7" x 1200' New tape on new
Ampex reel in a white box - packed 40 per ctn.

split carton 1 carton 2 or more
\$3.25 ea. **\$2.75** ea. **\$2.54** ea.

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